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VARIOUS.

A MODEL THEATRE.

A rather improved pendant to the "Criterion" has been opened in Paris. It is the Salle Frascati, belonging to the famous *cafetier* of that name. The theatre is small, but the architectural disposals are admirably ingenious and artistic. Entering by the Rue Vivienne the visitor finds himself in a small lobby, where the box-offices are situated; by a double staircase he descends to a large vestibule, at the right of which is the Grande Salle, for balls and concerts. This hall is very spacious. At the entrance is a fountain sprinkling perfumed water, and of which the central figure is that of a naiad hesitating, her attention distracted by the music of the orchestra, before plunging into water. At the further end of the Salle the orchestra is established. A circular promenade is reserved for smokers; and behind the orchestra is a *café*. Above the promenade a tier of boxes has been established; and underneath the concert-room is a vast shooting-gallery, decorated with trophies exhibited by nearly every well-known gunsmith and armourer in France. On the same level are four saloons: a reading-room, a dressing-room, and rooms for the doctor of the establishment, and the commissary of police on duty. The vestibule gives also into the theatre, which is very small, the stage being but eight metres wide. From the auditorium a long gallery and promenade lead to the Rue Richelieu. This corridor is bordered by pilasters, between which are *jardinières* full of evergreens, statues, and benches alternating with small billiard-tables, and stalls for fancy articles, kept by women. From the centre of the gallery branch out a *café*, and a hall reserved for games of all kinds, roulette, swings, roundabouts, &c. The decoration is tasteful. The walls are marble to a distance of 3 ft. 6 in. from the ground. Above there is a continuous frieze of looking-glass 1½ metre in width. Finally, there is a suite of hangings in panels — red and gold for the theatre and ballroom, green and gold for the promenade and shooting-gallery. The ceiling is decorated with a series of skies, separated by ornamental borders, and surrounded with acroteria garnished with flowers. The difficult and elaborate work of transformation and decoration has been completed by the architect M. Higonet, within the space of thirty-four days.

The Builder.

NEW EXCHANGE AT BRUSSELS.

The Brussels correspondent of the *Pall-Mall-Gazette* says: "Brussels is being rapidly advanced into one of the finest and healthiest capitals of Europe. The new boulevard, which traverses the city in about the same way as the Boulevard de Sebastopol at Paris, is approaching completion, and the principal building situated on it, the new Exchange, of which Brussels stood greatly in need, owing to its importance as a financial centre, has been opened with a great ball.

W. Léon Suys, the architect, has accomplished his task in a very short time, for the building was commenced only in 1868. It is constructed of white Caen stone, and forms a rectangle of 40 mètres in width, and 80 mètres in length, covering therefore 3,200 square mètres of ground. The style is mixed so as to allow of very rich sculptural ornamentation.

The frontispiece of the great peristyle represents the city of Brussels, surrounded by a group of allegorical figures, — industry, agriculture, peace, navigation, painting, free trade &c. Many other groups of sculpture of considerable merit decorate the outside of the building, which is surmounted by a large dome culminating in a gilt spire, about 4 mètres in height. The large hall is really magnificent. It is in the shape of a Latin cross. The cupola, 25 mètres in height, is supported by 12 Corinthian columns in stucco of a reddish grey colour, while the galleries repose on columns imitating dark red porphyry. The floor is a masterpiece of mosaic work, executed by Italian workmen, who were brought to

Brussels for the purpose. The staircases and smaller rooms are in perfect unison with the splendour of the whole. The large hall, as well as all the other rooms, is comfortably heated, and the sun-lights, composed of 1,400 jets of gas, shed an agreeable and sufficient light throughout the large hall."

THE EXCAVATIONS AT ROME.

The excavations at the Coliseum are proceeding very slowly, the irruption of a copious spring of water having submerged the foundations of the arena. The excavations on the Esquiline continue to furnish interesting results. A statue of Fortune has been found in one of the rooms of an ancient Roman house recently unearthed. In removing the rubbish which covered the edifice it was found that an exact reproduction of the statue had been painted in fresco on one of the walls. Several discoveries have been made in the Villa Altieri grounds, including an admirable onyx cameo of an oval form, 58 millimetres by 43. The relief represented two half-figures veiled. On the left side of the Via Merulana, a vast hall has been brought to light, one end of which terminates in a circular apse, around which five square niches open out. The walls are covered with a *couche* of vermillion, on which are designed griffin-shaped ornaments, comic masks, meanders &c. In the interior of the niches were painted views of gardens adorned with exotic plants and flowers, on which are perched birds very gracefully designed. The municipal commission of archaeology proposes, says our authority, the *Morning Post*, to preserve this monument of ancient domestic architecture, which might serve as an ornament to the new piazza.

THE ARCADE OF FRANÇOIS I. IN PARIS.

Preliminary measures have been taken by the Paris Municipal Committee of Public Works for the re-edification, in the gardens of the old Hôtel Carnavalet, of a curious specimen of the architectural art of the Renaissance, which was discovered some time ago by the workmen occupied in levelling the ruins of the Hôtel de Ville. It is a stone arcade decorated with the salamanders adopted as emblems by François I., and with several Fs woven into royal crowns. The relic was found under the central part of the Hôtel de Ville, at the spot occupied by the equestrian statue of Henry IV. It was in removing the stones of the impost on which this statue rested that the workmen's picks laid bare the arcade. It is in admirable preservation. The presence of the royal initial and the salamanders leaves no doubt as to the date and origin of the fragment. The arcade must have formed part of the façade of the old Hôtel de Ville, which must therefore have been built before the death of François I., in March, 1547. A vexed point among architects is thus finally settled. The primitive façade was constructed by Dominico Boccadoro. In a few days the arcade will be visible at the Hôtel Carnavalet, near M^{me}. de Sévigné's boudoir, Condé's pavillon, and the bed-chamber of Ninon de l'Enclos.

A DIAMOND SAW.

The *American Manufacturer and Builder* speaks of a diamond saw in operation at the Exhibition of the American Institute. It is an extraordinary reciprocating saw-machine; but diamonds form the cutting tools, in combination with the steel blade as a guide. The diamonds are set in "cutter-blocks" at intervals upon the blade, and work horizontally as a true saw in the stone set beneath. But while an ordinary saw cuts on an average 1 ft. 3 in. of brown stone in a day, the diamond-saw will do as much in half an hour.